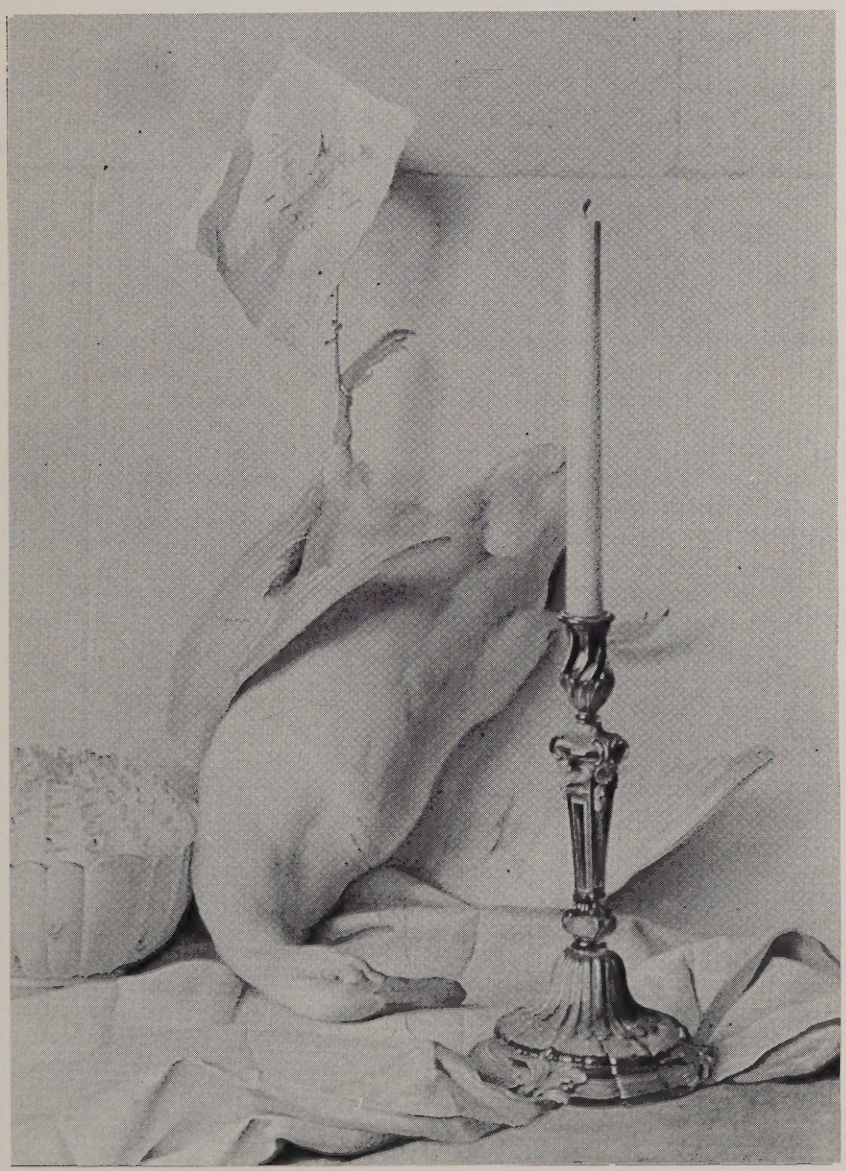
# IFAR reports

Volume 13, Number 11
November 1992

*and The Art Loss Register*



*Jean-Baptiste Oudry,* The White Duck *stolen from Houghton Hall, Norfolk, England.*

**President's Committee on Cultural Property- The First Ten Years**

**DeWeerth Reversed Again**

**Cranachs Recovered for Weimar**

**Old Masters Stolen from Houghton Hall**

**Lord Nelson Portrait Problem**

# Is Lord Nelson English?

IFARreports
incorporating *Stolen Art Alert*

**Volume 13, Number 11**
**November 1992**

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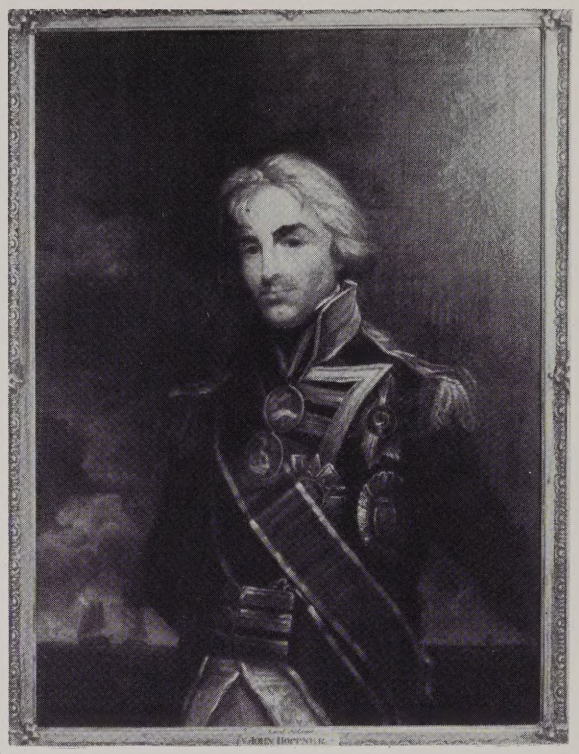


*Half-length version of John Hoppner's portrait of Lord Nelson*

Copies and replicas made after famous paintings are a well-known entity, particularly those emulating works by recognized artists. Reproductions abound of Gilbert Stuart's portraits of George Washington and of Raphael's Madonna della Seggiola. When a portrait of Lord Nelson, attributed to the English 18th-century painter John Hoppner, was submitted to IFAR's Authentication Service, the image of the famous admiral was immediately recognizable. But was it by Hoppner, the artist whose much admired full-length portrayal of Nelson is in the Royal Collection in London?

In the IFAR picture, the white-haired and handsome hero of the Battle of Trafalgar is portrayed half length, dressed in his naval dress uniform before a dark, cloudy sky with an open sea and sailing ships in the distance. Lord Nelson is shown without his right arm, which he lost in an unsuccessful battle in 1797. In almost every detail, it follows the original composition. Most intriguing, the painting was said to have come from the collection of the Widener estate in Philadelphia in the 1920's, and many of the works from this collection were given to the National Gallery in Washington.

IFAR thought the picture interesting and took it on for examination. Research was crucial in this instance, and many questions needed to be answered including -- is this work known in the literature on the artist? -- was the original work engraved thereby making the image widely accessible to copyists? -- and can it be documented as part of the Widener estate?

The Frick Art Reference Library had no information on this half-length portrait of Lord Nelson in its photographic archives for Hoppner, although the London prototype was found there as were references to a number of replicas and engravings made after the original. Available also at the Frick

were the fiches from the Witt Library (part of the Courtauld Institute in London). In this material there were several portraits of Lord Nelson, including the full-length original and at least four different portrait engravings made after it, one by Henry Meyer (1805), another by Charles Turner (1806). A third engraving shows Nelson in a three-quarter pose, and interestingly, the fourth engraving is very similar to the IFAR work. In it, Nelson is shown half-length and in uniform, his left arm extended and his right arm missing. But except for these photo images, there is little written information on Hoppner available. There has been a dearth of scholarly publications on John Hoppner in recent years, and most of the literature on him predates the First World War. In the few volumes available, IFAR could not find any reference to or illustration of the painting under examination.

Efforts to try to connect the IFAR work with the Widener collection came to no avail. IFAR called the National Gallery for information that might help to verify whether the painting under examination was at one time part of the Widener collection. However, a spokesperson from the curatorial department stated that they only had information on the works that were donated to the museum. A further inquiry at the Philadelphia Museum of Art uncovered a book in their library on the Widener collection, entitled, *Paintings in the Collection of Joseph Widener at Lynwood Hall*, which was published in 1923. Librarian Anita Gelden stated that the IFAR Lord Nelson was not included in that publication, and the only painting by John Hoppner in the book was a group portrait of the artist's children. IFAR also checked with the museum's registrar, and a staff member in that office checked their records but could find nothing on the collection other than in the book mentioned above.

As there appeared to be no information about this portrait anywhere, the next step was to consult with a Hoppner expert, in this case, Dr. John Wilson, Curator of Painting and Sculpture at the Cincinnati Art Museum. He is an authority on 18th- and 19th-century English painting. He is recognized for his expertise on John Hoppner, having completed his dissertation at The Courtauld Institute on the artist. Dr. Wilson, who based his opinion on professional 8 x 10 inch photographs, stated in a letter to IFAR that the painting is "a copy after the autograph full-length portrait of Lord Nelson by Hoppner in the Royal Collection at St. James's Palace in London." He observed further that it "appears to have none of the characteristic vigor and energy of Hoppner's brush." Dr. Wilson noted that this was particularly evident "in the treatment of the hair and in the decorations, which are represented in a literal fashion, quite unlike the manner in which Hoppner himself always worked."

In a subsequent conversation about this work, Dr. Wilson told IFAR that he does not recognize the hand of the copyist and that the size of the canvas, approximately 30 x 40 inches, is not the standard English canvas, which would have been used. He suggests that the artist who painted this work, may indeed not even have been English.

It seems likely that the artist of this half-length portrait of Lord Nelson was familiar either with the original Hoppner picture or with the engravings made after it. Artists frequently copied these prints, particularly when the original was inaccessible. This may have been the case with the IFAR painting, if, as Dr. Wilson suggested, the copyist was not English. Undoubtedly, portraits of the naval hero were in demand among his many admirers.

*Virgilia H. Pancoast*

# DeWeerth Reversed Again

The case of *DeWeerth v. Baldinger* decided by the Federal Circuit Court of Appeals for the Second Circuit in 1987 set off more than a mild stir in the art community. In that case the Appeals Court, in reversing the lower Federal District Court, held that the plaintiff (Mrs. Gerda Dorothea DeWeerth), a German citizen who had one of her paintings stolen during the Second World War, could not successfully sue the present possessor of the painting (Mrs. Edith Marks Baldinger). She had purchased the painting in good faith for value from the Wildenstein Gallery in 1957 and had maintained the painting exclusively in her Park Avenue residence, except for two relatively short public exhibitions in 1957 and 1970. The Court of Appeals held that the plaintiff's claim was barred by New York's three year statute of limitations period.

In reaching this conclusion in 1987, the Federal Court of Appeals, which was required to apply New York substantive law, reasoned that the New York courts would have required the plaintiff, under its "demand and refusal" rule, to use "reasonable diligence" to attempt to locate her stolen property. Although the Federal court acknowledged that the reasonable diligence requirement had not previously been applied by the New York courts, the Court determined that its conclusion was the one which the lower court would have reached had it been presented with the facts. Although the Federal court could have requested, through a certification procedure, that the New York courts advise it as to the correct law on the subject, it refused to do so on the ground that the question does not occur with sufficient frequency to warrant such a request. As previously noted in an earlier article on the case (see *IFARreports*, Jan., 1988), this conclusion was itself questionable inasmuch as there are a number of cases dealing with stolen art where the statute of limitations issue is critical.

In any event, the New York Court of Appeals was itself soon presented with the very question in the *Guggenheim v. Lubell* case. There, in 1991, the Court held that New York's demand and refusal rule *did not* impose a duty of due diligence on the part of the victim, and accordingly it ruled, contrary to the *DeWeerth* Federal decision, that recovery was not time-barred.

The law, and on occasion even art law, can sometimes have welcome ramifications. As a result of the *Guggenheim* case, Mrs. DeWeerth trotted back to the Federal court for a re-examination of the result which prevented the recovery of her property. On October 16, 1992, Judge Vincent Broderick, the very judge who had been reversed in the prior *DeWeerth* decision, based on the *Guggenheim* opinion, "reversed" the Federal Court of Appeal and granted Mrs. DeWeerth's application to have her painting returned to her.

Although the last word has obviously not been stated -- indeed, Mrs. Baldinger may have Judge Broderick's new decision reversed -- there are a number of intriguing reflections. For example, Mrs. Baldinger purchased the painting from Wildenstein & Co., the well-known art dealer. In the catalogue raisonné on Monet, the subject artist, published in 1974, Daniel Wildenstein had prepared the introduction. In 1957, was Wildenstein aware of the circumstances surrounding the theft when the painting was sold to Mrs. Baldinger? Mrs. DeWeerth's painting was part of the collection of the von der Heydt family which had a prominent position in the cultural and artistic life of Germany and Switzerland, a fact that was probably known to Wildenstein.

In this regard, Judge Broderick suggests that Mrs. Baldinger might not be prejudiced by his decision because she may have a claim against a solvent seller (Wildenstein & Co.). But would she be barred by the statute of limitations applicable to her claim? Under the Uniform Commercial Code, the time period for a purchaser of goods (rather than a victim of theft) is different than for the assertion of a claim. Under the Uniform Commercial Code, which is the law in effect today, the period is four years. Although the Code may not be applicable to Mrs. Baldinger's purchase, which was made in 1957 (approximately five years before the effective date of the Code in New York), there is a question as to whether a comparable result would not be reached. Furthermore, even if a short statute were to apply to Mrs. Baldinger's contract and tort causes of action, it may be that Mrs. Baldinger may be able to couch her claim in proper form for one of indemnification. In such a latter event, the time-bar defense would not be applicable since under New York law an indemnification claim does not arise until the underlying obligation, for which indemnification is sought, is paid.

There is a fundamental policy issue in these series of cases which is relevant to the functions of the International Foundation for Art Research. When IFAR submitted an *amicus curiae* brief to the New York Court of Appeals in the *Guggenheim* case, it argued that deterrence of stolen art requires a longer, rather than shorter, statute of limitations. Indeed, when Governor Mario Cuomo vetoed a bill, proposed by the Metropolitan Museum of Art, which would have restricted the ability of theft victims to recover their work from art museums, IFAR argued that approval of such a measure could lead to New York becoming a haven for stolen art. Indeed, in vetoing the proposal, the Governor adopted this argument and Judge Broderick endorsed it.

Perhaps not even the next-to-last word has been written.

*Franklin Feldman*

# U.S. & Cultural Property

**President's Committee Nears Tenth Year**

In March 1987, the government of El Salvador asked the United States for emergency import restrictions to help curb the looting of a 66-square mile archaeological region, known as Cara Sucia. The area, rich in ancient art treasures from a culture that flourished from 1500 B.C. until the time of Columbus, had experienced intensive pillaging which threatened to destroy irreplaceable records of El Salvador's history.

Six months later, thanks to the prompt action of the President's Cultural Property Advisory Committee, the first U.S. import bans on cultural artifacts were in place, effectively cutting off the market for those objects at the U.S. border.

The Committee was created nearly ten years ago as a result of legislation to allow implementation of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

IFAR board member Jack A. Josephson is the Committee's current chairman, appointed in 1991. Ann Guthrie Hingston has been the first and only Executive Director since its inception.

Article 9 of the UNESCO Convention states, "Any state party whose cultural patrimony is in jeopardy from pillage of archeological or ethnological materials may call upon other state parties who are affected." As Ms. Hingston notes, not only is the U.S. the only major art-importing country to have signed the Convention, it is the only signatory to date which has taken the step of actually creating a mechanism, in the form of import restrictions authorizing seizures, to help achieve the Convention's goals.

Official requests by a Convention-member country for U.S. import bans are submitted through diplomatic channels to the Deputy Director of the United States Infor-

mation Agency, under whose auspices the Committee operates. It then becomes the Committee's responsibility to investigate the request, consult with experts, and make a recommendation as to whether an agreement or emergency import ban is warranted; the maximum length of such a ban is eight years.

So far, the U.S. has received only six requests. Emergency import restrictions have been imposed on certain artifacts from El Salvador, Peru and Guatemala, and antique ceremonial textiles from Bolivia (see *IFARreports*, October 1992 and May 1989). A report on a request made by the West African nation of Mali is due in December, while action on another request from Canada is pending.

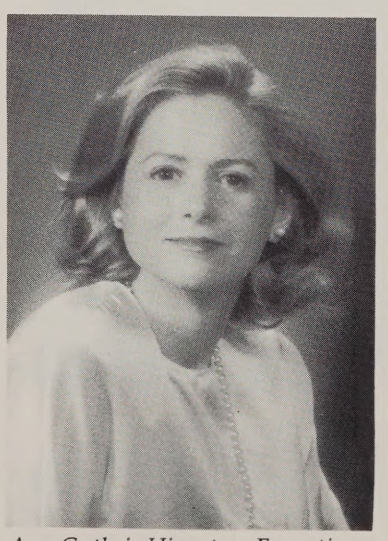
Why have there been so few requests submitted? Ms. Hingston speculates there are at least two reasons. "One is the internal difficulty a country might have in prioritizing its materials," she says, "we encourage them to limit their lists -- prohibiting everything only encourages a black market."

Secondly, in most countries, cultural concerns are rarely top priorities. "The cultural officials must convince their foreign ministries to request U.S. aid, and generally the foreign ministry officials have their own agenda. It usually takes the full-time efforts of a highly-placed individual, as in the current case of Mali." Mali's new president, Alpha Konnare, she explains, was until recently the head of the International Council of Museums in Paris.

Once in place, how effective have the import bans been? Reliable statistics on the traffic in what are primarily uninventoried archaeological and ethnological materials are hard to come by, she says. U.S. Customs is responsible for enforcement. An assessment of the overall effectiveness of the bans is currently being prepared by the Committee and is expected in January.

Ms. Hingston points out, however, that the bans are not so much a mechanism to help recover artifacts, as an instrument for safeguarding them where they are. "The challenge," she says, "is getting foreign governments to protect what they have within their borders." As in the case of El Salvador, the emergency import bans and accompanying publicity helped reduce the incentives for looters and stabilized the area for archaeological excavation. It also gave the government of El Salvador time to implement new national patrimony legislation and other measures that would protect its cultural heritage.

Arriving at the point where import bans have been possible at all has itself been an accomplishment. The enabling legislation, the Convention on Cultural Property Implementation Act, passed Congress in 1982 after ten years of debate among special interest groups, most notably dealers and archaeologists. Untangling the bureaucratic complexities of the law to accommodate the many federal agencies involved -- the USIA, Customs, Departments of State and Treasury, among others -- has been particularly challenging, according to Ms. Hingston.



*Ann Guthrie Hingston, Executive Director, Cultural Property Advisory Committee*

The Committee itself consists of 11 members appointed by the President to terms of three years. It includes scholars and representatives of the museum community, the art trade, and the general public. Ms. Hingston says that the Committee has been "blessed" with expert members, who have helped foster cooperation in the art community for the Committee and its work in conducting official investigations.

Mr. Josephson sees international cooperation as the key to the Committee's underlying goal of preserving cultural property. "Since the U.S. is alone among the art-importing nations in supporting the UNESCO Convention," he observed, "stolen and illegally exported cultural property continues to find a market in Europe and the United Kingdom." Mr. Josephson believes that this will continue "until other art-market nations agree on an effective method to stop the importation of illegally exported material. Working alone, the best programs the United States can devise cannot have the necessary impact."

Relatively few people in the U.S. are aware of the Committee and its work, in Ms. Hingston's view. "Because we operate as part of the USIA," she says, "the Committee's focus has been outward, abroad. Also, we are one of the few countries that does not have export controls for its own cultural property. "She cites as a growing issue of concern the looting of Native American sites and Civil War artifacts. Back in 1972 when the U.S. ratified the UNESCO Convention, she explains, it was felt that we already had adequate protection under such institutions as the Smithsonian, the National Trust for Historic Preservation, and the National Park Service. "What they did not consider," she adds, "was our *moveable* heritage, which we have yet to define. We may want to reexamine U.S. efforts in this area."

As the Committee heads into its tenth year, Ms. Hingston would

also like to see an increased focus on educating the professional art community and art-buying public in this country about the need for respecting cultural property. She would, for example, like to involve the travel industry, perhaps in the form of articles for in-flight magazines, in making U.S. citizens aware of their responsibilities and how they can protect themselves by means of obtaining export permits, etc. when purchasing objects abroad.

Ms. Hingston believes that one of the Committee's greatest contributions has been to build a positive image for the United States abroad, and at very little expense. "We have been able to convey to other nations that their cultural heritage is of concern to us, that we respect it, and that we are willing to assist them in protecting it."

On a personal level, Ms. Hingston feels that the challenge has been in bringing a complex piece of legislation to life, building something that works, and always trying to make it better.

Her own background includes over 20 years of work in public policy and the arts. From 1971-78 she worked in the Information Office of the National Endowment for the Arts as Editor of Publications. In 1981, she joined the White House Office of Public Liaison working on the arts and humanities portfolio and also speechwriting for President Reagan.

"The Committee's work has always been interesting," she says. "You're involved with public policy, learning about ancient cultures, and dealing with the art market and law enforcement. It's a terrific experience."

*Florence Squassi*

# Weimar Cranachs Recovered

**German Police Quickly Recover Stolen Portraits**

The museum in Weimar, formerly East Germany, was the target of thieves early in the morning of October 12. Eight 16th-century portraits painted on beechwood panels, five by Lucas Cranach the Elder and three by his workshop, were stolen. Experts said the paintings were worth approximately $40 million.

On November 1st, German police, acting on a tip, recovered these eight works and twelve works of art stolen earlier.

Police tracked a ring offering the Cranachs and other works to Northeim, near Göttingen. Five suspects were arrested and two other suspects are still being sought. Among the works recovered were two other Cranachs stolen earlier this year from a private collection in Stadthagen near Hanover.

Cranach, a contemporary of Dürer, was for many years the official painter at the court of Frederick the Wise and his successor. Cranach, his son, and their shop produced many portraits of Martin Luther, and indeed, two likenesses of the reformer were among those stolen and then recovered. Also taken were portraits of Elector Johann the Faithful, Crown Prince Johann Friedrich, and Princess Sibylle von Cleve. Two portraits of a married couple, burghers of the von Schleinitz family, were also part of the original haul.

The recovered works were displayed by German police at a news conference in Erfurt. Some of the works were damaged while in the hands of the thieves, but officials said they could be restored.

*Anna J. Kisluk*

Lucas Cranach the Elder, *Portrait of Crown Prince Johann Friedrich* and *Portrait of the Princess Sibylle von Cleve* stolen October 12 and recovered early in November

# Egyptian Art and Old Masters Stolen

**Missing Egyptian Antiquities Presumed Stolen**

Three Egyptian antiquities, en route from the Cleveland Museum of Art to the Merrin Gallery in New York City on October 1st, have disappeared. Emery Worldwide, the shipper, reported the items as missing to the New York office of the FBI on October 7. The items were listed with the Art Loss Register and are published in this issue of *IFARreports*, nos. 895,899, and 903

The FBI in Cleveland is investigating the disappearance of the three pieces which include two sculptures and a bronze mirror. The items are reportedly valued at over $1 million, and the insurers have offered a reward of up to $50,000, subject to the usual conditions, for information leading to their recovery.

The sculptures are: a rose granite portrait head, probably of a king, measuring 5 inches high and dating from the Early Dynasty XIX, circa 1300 B.C.; a polished black diorite head of a priest, 7 1/2 inches high, Dynasty XXX, 360-342 B.C., or of the Ptolemaic Period, late 4th century B.C. Only the face of the first piece is well preserved, with the lower edge of a projecting headdress at the crest of the forehead and over the left eyebrow. It bears no royal insignia but may possibly represent King Sety I.

The head of the priest, who is represented clean-shaven, is a particularly fine example of the group of sculptures from the fourth century B.C. when such clean-shaven heads became fashionable. In its current state, the original appearance of the work cannot be determined, as only the top of a thick, trapezoidal back pillar is preserved.

The bronze mirror is the rarest of the missing items, being the only complete mirror extant with a Bes handle. Dating from the New Kingdom, Dynasty XVIII, during the reign of Tuthmosis II, circa 1479-1425 B.C., the work is distinguished by the caryatid handle in the form of the god Bes. Measuring 12 3/4 inches high, the oval mirror emerges from a stylized lotus blossom supported by Bes. The figure of the god, who held sway over cosmetics as well as other areas, is a lion-like dwarf with a muscular body, his tail twined about his right ankle.

A spokesman for the Cleveland office of the FBI was quoted by the New York Times as saying "It's either a theft or it's missing somewhere." In the month since their disappearance, there has been no further news on the whereabouts of these Egyptian antiquities.

*A.J.K.*

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**Thieves Steal Major Art Works from Houghton Hall**

*Louis XVI enamel and ormolu clock stolen from the Marquess of Cholmondely's Norfolk home, Houghton Hall*

On September 30th, thieves stole paintings and clocks, reportedly worth millions, from Houghton Hall, the Norfolk home of the 7th Marquess of Cholmondely, Lord High Chamberlain of England. They broke in through a window around 3:30 a.m. after leaving a local road and driving across fields toward the house.

The stolen paintings, all from the 18th century, include *The White Duck* by Jean-Baptiste Oudry, *Standing By a Tree* by Johann Zoffany, and a portrait of an unknown family by Hugh Barron (see this issue of *IFARreports*, nos. 772, 782, and 801). According to press reports, the Zoffany alone would have a value of at least £500,000.

The clocks, also from the 18th century, include two from the reign of Louis XVI and one from the reign of Louis XV. A rare apple green Sèvres potpourri vase, with ormolu mounts in the form of lion masks, was also stolen (see nos. 867-8, 870 and 881 in this issue). Other works at Houghton Hall, including the collections of Greek and Roman sculpture and furniture by the famous early 18th century designer William Kent, were bypassed by the thieves.

The Marquess made headlines earlier this year when he consigned Holbein's *Lady with a Squirrel and a Starling* to Christie's. Both the public and other groups loudly criticized the Marquess for endangering the nation's heritage and subjecting the work to possible export after a sale. Eventually, a compromise was reached. The Holbein was sold by private treaty to the National Gallery for a reported £10 million and withdrawn from auction.

*A.J.K.*

# Missing

# *Stolen Art Alert*

***In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol***

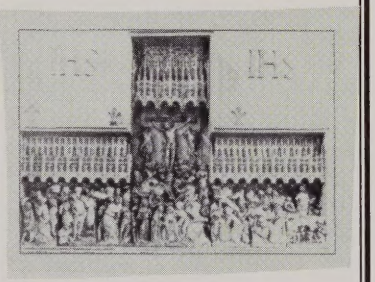
## Fine Art

**Sculpture**

*German, 19th Century*

95 KOLLWITZ, Kathe (1867-1945) *Turm der Muetter (Tower of Women)*, 1900. Bronze. Diam. 20.3 Ht. 21.6 cm. Bears the foundry mark : Noack Berlin - (Friedenau) One of the seven internal casting rods bears the initials and social security number of the owner. Group of women and children (?) forming a tower-like structure. N92.404.1. Hamburg. Sep. 1,'91

## - Correction -



Please note that the photo published with no. 390 in the June 1992 issue of *IFARreports* was not the correct one. This is the correct photograph.

*French, 16th Century*
Reredos

**Stolen Objects**

*The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

*All items are registered in the data-base of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.*

*Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.*

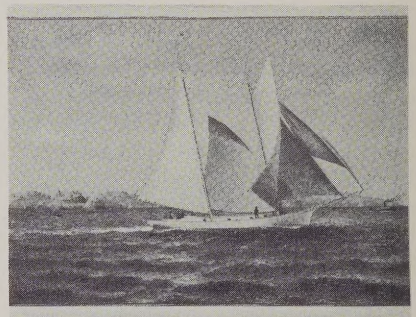
## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 19th Century*

768 COULTER, William A. (1849-1936). *San Francisco Bay*, 1890. Oil on canvas? 61.0 x 45.7 cm. Signed in l/r. *N92.421.1. San Francisco, CA. Sep. 2,'92. *Reward.*

769 COULTER, William A. (1849-1936). *Yacht Chispa*, 1895. Oil on canvas? 45.1 x 64.8 cm. Signed in l/l. *N92.421.2. San Francisco, CA. Sep. 2,'92. *Reward.*



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*Belgian, 20th Century*

770 Unknown. *Hunter*. Oil on board. 23.5 x 14.0 cm. *N92.392.1. Brussels, Belgium. Dec. 12,'91.

*Dutch, 17th Century*

771 DIRK, Bergen van den. *Mountain Landscape*. Oil on canvas. 115.0 x 160.0 cm. *N92.400.10. Saronno, Italy. Nov. 2,'89.

*English, 18th Century*

772 BARRON, Hugh, Attr. to (1745-91). *Family Group*. Oil on canvas. 87.6 x 66.0 cm. *L92.770.5. Houghton, Norfolk, England. Sep. 30,'92.

*English, 20th Century*

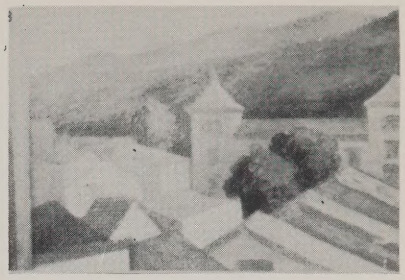
773 GERTLER, Mark (1891-1939). *The Monastery*, 1934. Oil on board. 57.0 x 74.0 cm. Signed and dated: 1934. *L92.166.3. Rayleigh, England. Dec. 20,'91.

774 GERTLER, Mark (1891-1939). *The Sari*, 1938. Oil on board. Ht. 90.0 cm. Signed and dated: 1938. *L92.166.1. Rayleigh, England. Dec. 20,91.

775 GERTLER, Mark (1891-1939). *Through the Window, Garsington*, 1937. Oil on canvas. 52.5 x 78.0 cm. Signed and dated: 1937. *L92.166.2. Rayleigh, England. Dec. 20,'91.

*European, 19th Century*

776 Unknown. *Voeu de Louis XIII (The Vow of Louis XIII)*. Oil on canvas. 246.0 x 193.0 cm. *N92.369.1. Case Pilote, Martinique. Mar. 23,'92.



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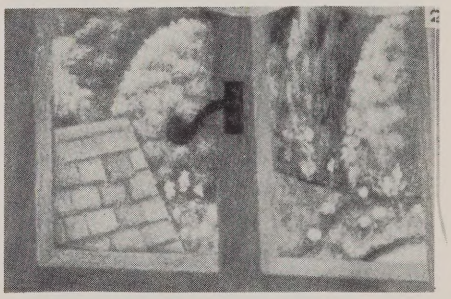

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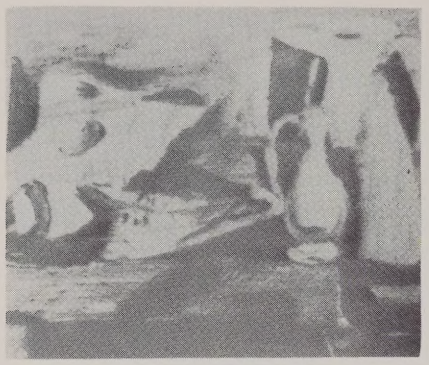

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*European, 20th Century*

777 DOLDATI, A. *Still Life*. Oil on canvas. 25.0 x 40.0 cm. *N92.390.4. Stresa/Novara, Italy. Aug. 28,'90.

*Flemish, 15th Century*

778 WEYDEN, Rogier van der, Attr. to (1399-1464). *Virgin and Child*. Oil and tempera on panel. 47.5 x 34.1 cm. *N92.373.1. Brussels, Belgium. Apr. 1,'92.

*Flemish, 16th Century*

779 CONINXLOO, Gilles van (1544-1607). *The Prophet Elias and the Children of Bethel*. Oil on panel. 43.0 x 59.0 cm. *L92.152.3. Brussels, Belgium. Jan. 26,'92.

*Flemish, 17th Century*

780 FRANCKEN II (THE YOUNGER), Frans (1581-1642). *Hercules Climbing Parnassus*. Oil on panel. 50.0 x 70.0 cm. *L92.152.2. Brussels, Belgium. Jan. 26,'92.

*French, 17th Century*

781 MIMAULT, François (1580-1652). *St. Anne Teaching the Virgin Mary*. Oil on canvas. 193.0 x 193.0 cm. Signed and dated. *N92.371.1. Claviers, France. Mar. 12,'92.

*French, 18th Century*

782 OUDRY, Jean-Baptiste (1686-1755). *The White Duck*, 1753. Oil on canvas. 95.3 x 63.5 cm. Signed and dated in u/c: J.-B. Oudry/1753. Piece of paper pinned to hook from which the duck is hanging, signed 'J.B. Oudry 1753' *L92.770.1. Houghton, Norfolk, England. Sep. 30,'92. *(cover photo).*

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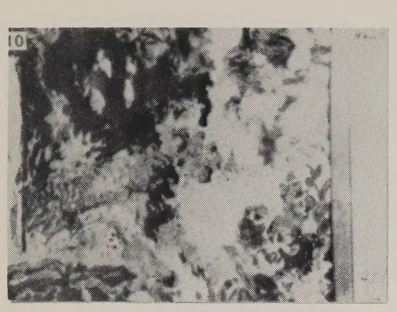

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*French, 19th Century*

783 BONNARD, Pierre (1867-1947). *The Garden at Vernonet*, 1932. Oil on canvas. 60.0 x 65.0 cm. Dated: 1932. An Impressionist view of a garden with a dark tree in the upper left. *N92.385.10. Bagnols-sur-Cèze, France. Nov. 12,'91.

784 BONNARD, Pierre (1867-1947). *The Little Cafe*, 1900. Oil on canvas. 35.0 x 43.0 cm. *N92.385.9. Bagnols-sur-Cèze, France. Nov. 12,'91.

785 BOUDIN, Eugene (1824-98). *Cows in a Pasture*. Oil on panel. 15.0 x 22.0 cm. Signed in l/r. *N92.385.5. Bagnols-sur-Cèze, France. Nov.12,'91.

786 CEZANNE, Paul (1839-1906). *Among the Rocks*, 1899. Watercolor on paper. 33.5 x 51.0 cm. Inventoried under Nos. B 886-7 and B 8007. Double-sided watercolor, the front depicting a rocky landscape; the verso, entitled "Paysage au lac", c. 1896, depicting a lake, reflecting the trees on the bank. *N92.397.1. Rome, Italy. Jan. 10,'92.

787 LUCE, Maximilien (1858-1941). *Sainte Chapelle in Paris*, 1915. Oil on board. 28.0 x 19.0 cm. Signed in l/r. *N92.385.6. Bagnols-sur-Cèze, France. Nov. 12,'91.

788 MARQUET, Albert (1875-1947). *The Old Harbor of Marseilles*. Oil on canvas. 38.0 x 46.0 cm. *N92.385.15. Bagnols-sur-Cèze, France. Nov. 12,'91.

789 MATISSE, Henri (1869-1954). *View of Saint-Tropez*, 1904. Oil on board. 35.0 x 48.0 cm. *N92.385.11. Bagnols-sur-Cèze, France. Nov.12,'91.

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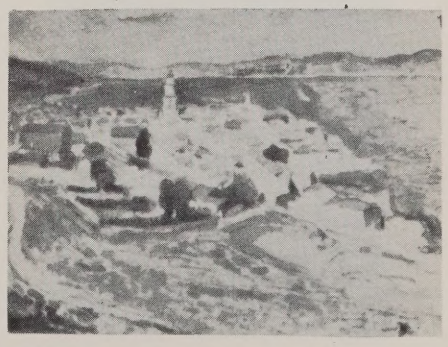

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790 MONET, Claude (1840-1926). *Reflet sur l'Eau (Reflections on Water)*, 1917. Oil on canvas. 73.0 x 92.0 cm. *N92.385.7. Bagnols-sur-Cèze, France. Nov. 12,'91.

791 MORISOT, Berthe (1841-95). *Sailing Out of Boulogne Harbor*, 1880. Oil on canvas. 33.0 x 41.0 cm. Dated 1880. *N92.385.1. Bagnols-sur-Cèze, France. Nov. 12,'91.

792 PISSARRO, Camille (1830-1903). *Landscape with Fields*, 1868. Oil on canvas. 17.0 x 30.0 cm. Signed in l/l. *N92.385.2. Bagnols-sur-Cèze, France. Nov. 12,'91.

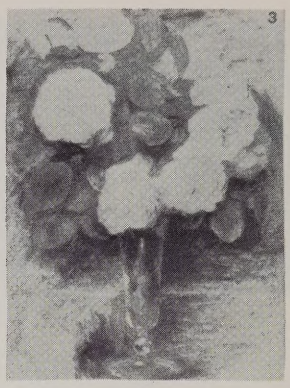
793 RENOIR, Pierre-Auguste (1841-1919). *Portrait of Madame Albert Andre*, 1904. Oil on canvas. 38.0 x 31.0 cm. Signed in l/r. *N92.385.4. Bagnols-sur-Cèze, France. Nov.12,'91.

794 RENOIR, Pierre-Auguste (1841-1919). *Still Life with Roses*, 1905. Oil on canvas. 38.0 x 31.0 cm. Dated 1905. *N92.385.3. Bagnols-sur-Cèze, France. Nov. 12,'91.

795 Unknown. *Landscape*. Oil on canvas. 45.0 x 64.0 cm. *N92.400.1. Saronno, Italy. Nov. 2,'89.

796 Unknown. *Landscape*. Oil on canvas. 45.0 x 64.0 cm. *N92.400.2. Saronno, Italy. Nov. 2,'89.

797 VUILLARD, Edouard (1868-1940). *The Port of Honfleur*, 1919. Oil on canvas. 36.0 x 32.0 cm. Dated: 1919. *N92.385.8. Bagnols-sur-Cèze, France. Nov. 12,'91.



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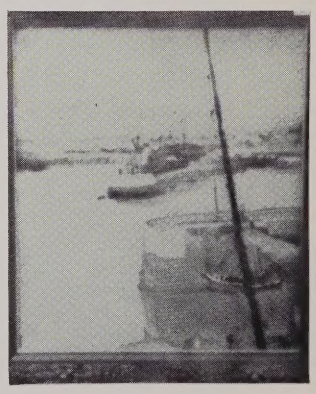

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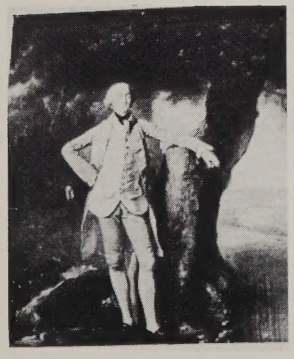

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*French, 20th Century*

798 DUFY, Raoul (1877-1953). *Composition*. Oil on panel. 25.0 x 50.0 cm. *N92.385.13. Bagnols-sur-Cèze, France. Nov. 12,'91.

799 DUFY, Raoul (1877-1953). *Orchestra with Nude*. Oil on panel. 20.0 x 42.5 cm. *N92.385.12. Bagnols-sur-Cèze, France. Nov. 12,'91.

*German, 17th Century*

800 EHRENSTRAHL, David Klocker von (1629-98). *Portrait of Hedvig Eleonora*. Oil on canvas. 150.0 x 100.0 cm. Signed in l/r. *N92.401.1. Saltojobaden, Sweden. Jan. 13,'92.

*German, 18th Century*

801 ZOFFANY, Johann (1733-1810). *Portrait of a Gentleman*. Oil on canvas. 72.5 x 60.0 cm. *L92.770.2. Houghton, Norfolk, England. Sep. 30,'92.

*Italian, 14th Century*

802 Unknown. *The Virgin Mary*. Fresco. 50.0 x 47.0 cm. Lower portion of the fresco with extensive damage and some damage to other areas near Virgin's face. *N92.389.1. Matera, Italy. Aug. 8,'89.

*Italian, 15th Century*

803 ANTONELLO DA MESSINA, (1430-79). *Virgin and Child*. Oil on canvas. 110.0 x 90.0 cm. *N92.400.8. Saronno, Italy. Nov. 2,'89.

*Italian, 16th Century*

804 ALLORI (CALLED BRONZINO), Alessandro (1535-1607). *The Descent from the Cross*. Oil on copper. 42.0 x 38.5 cm. *L92.152.4. Brussels, Belgium. Jan. 26,'92.

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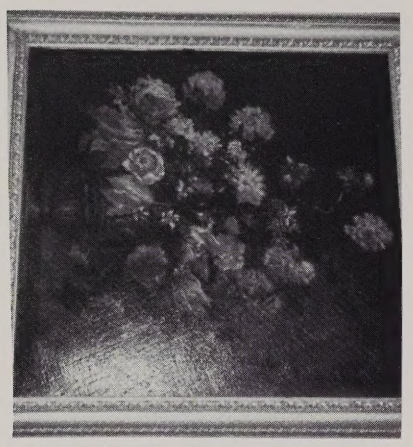

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*Italian, 17th Century*

805 FIORI, Mario di (1603-73). *Still Life.* Oil on canvas. 96.0 x 91.0 cm. *N92.422.1. Rome, Italy. Oct. 11,'92.

806 LIBERI, Pietro (1614-87). *Landscape.* Oil on canvas. 50.0 x 45.0 cm. *N92.400.3. Saronno, Italy. Nov. 2,'89.

807 LIBERI, Pietro (1614-87). *Landscape.* Oil on canvas. 50.0 x 45.0 cm. *N92.400.4. Saronno, Italy. Nov. 2,'89.

808 SCACCIATI, Andrea (1642-1710). *Still Life of Flowers*, 1674. Oil on canvas. 40.0 x 60.0 cm. Signed in l/r. Date in l/r. *L92.152.1. Brussels, Belgium. Jan. 26,'92.

809 Unknown. *The Deposition.* Oil on canvas. 195.0 x 300.0 cm. *N92.387.1. Palermo, Italy. May 7,'91.

810 Unknown. *The Deposition.* Oil on canvas. 134.0 x 115.0 cm. *N92.387.2. Palermo, Italy. May 7,'91.

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811 Unknown. *Mary Magdalene.* Oil on canvas. 70.0 x 50.0 cm. *N92.386.1. Milan, Italy. Date of theft unknown.

812 Unknown. *Mary Magdalene.* Oil on canvas. 48.0 x 40.0 cm. *N92.400.5. Saronno, Italy. Nov. 2,'89.

*Italian, 18th Century*

813 CARELLA, Domenico (1721-1813). *The Resurrection.* Oil on canvas. 165.0 x 105.0 cm. *N92.388.1. Conversano, Bari, Italy. Apr. 30,'91.

814 Unknown. *Archangel Michael.* Oil on canvas. 95.0 x 80.0 cm. *N92.387.4. Palermo, Italy. May 7,'91.

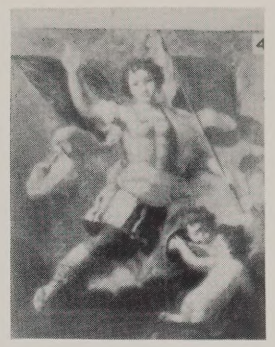
815 Unknown. *Virgin Mary.* Oil on canvas. 95.0 x 80.0 cm. *N92.387.3. Palermo, Italy. May 7,'91.

*Italian, 19th Century*

816 INGANNI, Angelo (1807-80). *Lakeside Landscape.* Oil on canvas. 95.0 x 125.0 cm. *N92.400.7. Saronno, Italy. Nov. 2,'89.

817 NITTIS, Giuseppe De (1846-84). *Molino di Castellamare.* Oil on canvas. 61.0 x 82.0 cm. *N92.400.9. Saronno, Italy. Nov. 2,'89.

818 RICCIOLINI, Nicolo (b. 1874). *Roman Countryside.* Oil on canvas. 64.0 x 80.0 cm. *N92.422.2. Rome, Italy. Oct. 11,'92.



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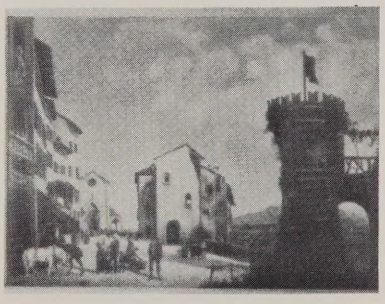

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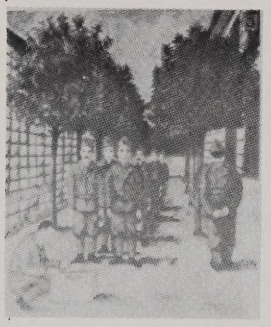

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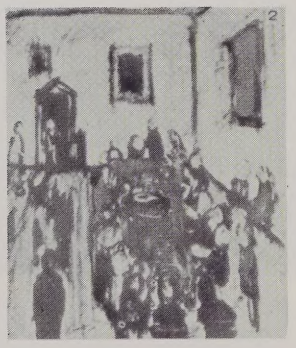

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819 Unknown. *Woman with Tambourine.* Oil on canvas. 84.0 x 72.0 cm. *N92.422.3. Rome, Italy. Oct. 11,'92.

*Italian, 20th Century*

820 BREVEGLIERI, Cesare (1902-48). *Military Scene.* Oil on canvas. 60.0 x 55.0 cm. Signed in l/r. *N92.390.3. Stresa/Novara, Italy. Aug. 28,'90.

821 BREVEGLIERI, Cesare (1902-48). *The Roulette Game.* Oil on canvas. 55.0 x 45.0 cm. Signed in l/l. *N92.390.2. Stresa/Novara, Italy. Aug. 28,'90.

822 BREVEGLIERI, Cesare (1902-48). *View of Venice.* Oil on canvas. 45.0 x 55.0 cm. *N92.390.1. Stresa/Novara, Italy. Aug. 28,'90.

823 CAMPIGLI, Massimo (1895-1971). *Portrait of a Young Woman,* 1944. Oil on canvas. 37.0 x 30.0 cm. Signed in l/r. *N92.407.1. Lucca, Italy. Mar. 29,'91.

824 CHIRICO, Giorgio de (1888-1978). *Landscape with a Horse,* 1952. Oil on canvas. 30.0 x 38.0 cm. *N92.407.2. Lucca, Italy. Mar. 29,'91.

825 FUMAGALLI. *Beach Scene.* Oil on canvas. 60.0 x 80.0 cm. *N92.390.5. Stresa/Novara, Italy. Aug. 28,'90.

826 GUTTUSO, Renato (1912-90). *Weeping Woman.* Oil on canvas. 55.0 x 45.0 cm. *N92.390.6. Stresa/Novara, Italy. Aug. 28,'90.

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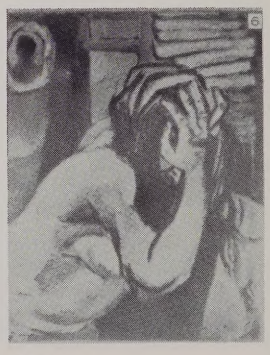

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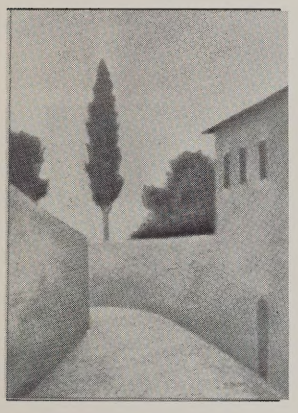

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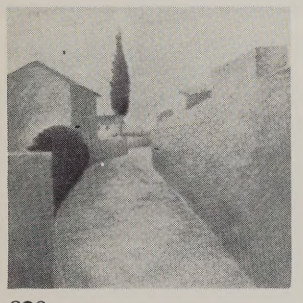

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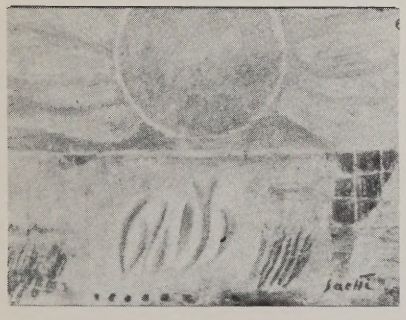

830

827 MACCARI, Mino (b. 1898). *Woman with Children*, 1962. Oil on canvas. 40.0 x 50.0 cm. Signed in l/r. *N92.407.8. Lucca, Italy. Mar. 29,'91.

828 ROSAI, Ottone (1895-1957). *Landscape*, 1945. Oil on cardboard. 65.0 x 50.0 cm. Signed in l/r. *N92.407.4. Lucca, Italy. Mar. 29,'91.

829 ROSAI, Ottone (1895-1957). *Village Landscape*. Oil on cardboard. 65.0 x 60.0 cm. *N92.407.5. Lucca, Italy. Mar. 29,'91.

830 SAETTI, Bruno (1902-84). *Abstract*, 1963. Fresco on canvas. 36.0 x 48.0 cm. Signed in l/r: Saetti. *N92.407.6. Lucca, Italy. Mar. 29,'91.

831 SAETTI, Bruno (1902-84). *Still life*, 1963. Fresco on canvas. 50.0 x 75.0 cm. Signed and dated in l/r. *N92.407.7. Lucca, Italy. Mar. 29,'91.

832 SIRONI, Mario (1885-1961). *Surrealist Portraits*. Oil on canvas. 50.0 x 50.0 cm. *N92.407.3. Lucca, Italy. Mar. 29,'91.

833 ZOIA, Mario (b. 1911). *Figure*. Oil on canvas. 55.0 x 45.0 cm. Signed in l/r. *N92.390.7. Stresa/Novara, Italy. Aug. 28,'90.

*Pakistani, 20th Century*

834 GILL, Amrita Sher. *Portrait of a Lady*, 1930. Oil on canvas. 75.0 x 60.0 cm. Signed in l/r. *N92.368.1. Islamabad, Pakistan. Jul. 1,'92.

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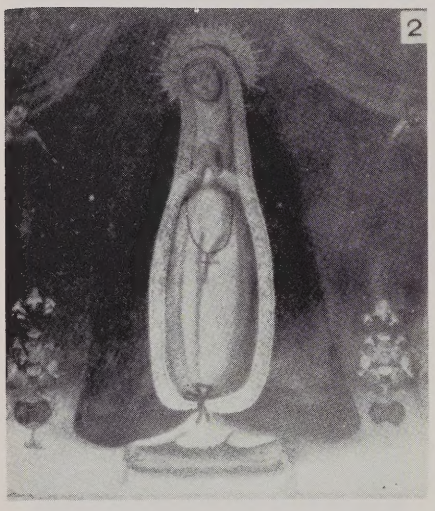

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*Peruvian, 18th Century*

835 CUZCO SCHOOL. *Christ Carrying the Cross With the Saints of the Misericordia*. Oil on canvas. 250.0 x 305.0 cm. *N92.377.3. Lima, Peru. Feb. 11, '92.

836 CUZCO SCHOOL. *The Holy Family, the Virgin's Family and St. John the Baptist as a Child*. Oil on canvas. 145.0 x 160.0 cm. *N92.377.5. Lima, Peru. Feb. 11, '92.

837 CUZCO SCHOOL. *Mater Dolorosa*. Oil on canvas. Ht. 160.0 cm. *N92.377.2. Lima, Peru. Feb. 11,'92.

838 CUZCO SCHOOL. *Virgen de Carmen (Virgin and Child)*. Oil on canvas. 105.0 x 96.0 cm. *N92.377.1. Lima, Peru. Feb. 11,'92.

839 CUZCO SCHOOL. *The Virgin of Guadalupe*. Oil on canvas. 204.0 x 134.0 cm. *N92.377.4. Lima, Peru. Feb. 11,'92.

*Spanish, 15th Century*

840 Unknown. *Reredos*. On panel. 187.0 x 166.0 cm. *N92.399.3. Moscardon, Spain. Nov. 27,'91.

*Spanish, 16th Century*

841 Unknown. *Reredos*. On panel. 180.0 x 106.0 cm. *N92.399.1. Moscardon, Spain. Nov. 27,'91.

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842 Unknown. *Reredos*. On panel. 160.0 x 78.0 cm. *N92.399.2. Moscardon, Spain. Nov. 27, '91.

*Spanish, 20th Century*

843 PICASSO, Pablo (1881-1973). *Child with a Doll*. Oil on panel. 23.3 x 31.8 cm. Signed in the u/l. *N92.384.1. Grenoble, France. Mar. 19,'92.

*Swiss, 18th Century*

844 KAUFFMAN, Angelica (1741-1807). *Vestal Virgin*. Oil on porcelain. 45.0 x 30.0 cm. *N92.400.6. Saronno, Italy. Nov. 2,'89.

**Prints, Drawings**

*French, 19th Century*

845 CEZANNE, Paul (1839-1906). *The bathers*. Lithograph. 46.0 x 57.0 cm. Signed and inscribed in the l/r: "Tirage a cent exemplaires no. P. Cezanne." *N92.385.14. Bagnols-sur-Cèze, France. Nov. 12,'91.

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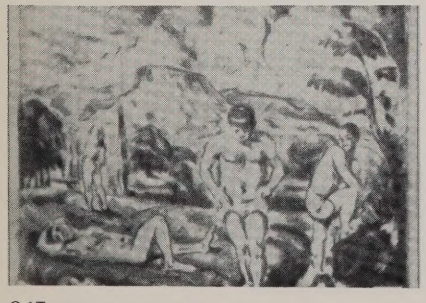

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# Sculpture

*Canadian, 20th Century*

846 ARCHAMBAULT, Pascale. *Danaide.* Marble with copper. 30.0 x 80.0 x 46.0 cm. *N92.416.2. Montreal, Canada. Jul. 11,'92.

847 ARCHAMBAULT, Pascale. *The Young, Blue Prostitute.* Marble with copper. 80.0 x 46.0 x 30.0 cm. *N92.416.1. Montreal, Canada. Jul. 11,'92.

*European, 19th Century*

848 DASTE, J. *Woman with Children.* Gilded bronze. 50.0 x 50.0 x 18.0 cm. *N92.382.5. Rolle, Switzerland. Apr.7,'92.

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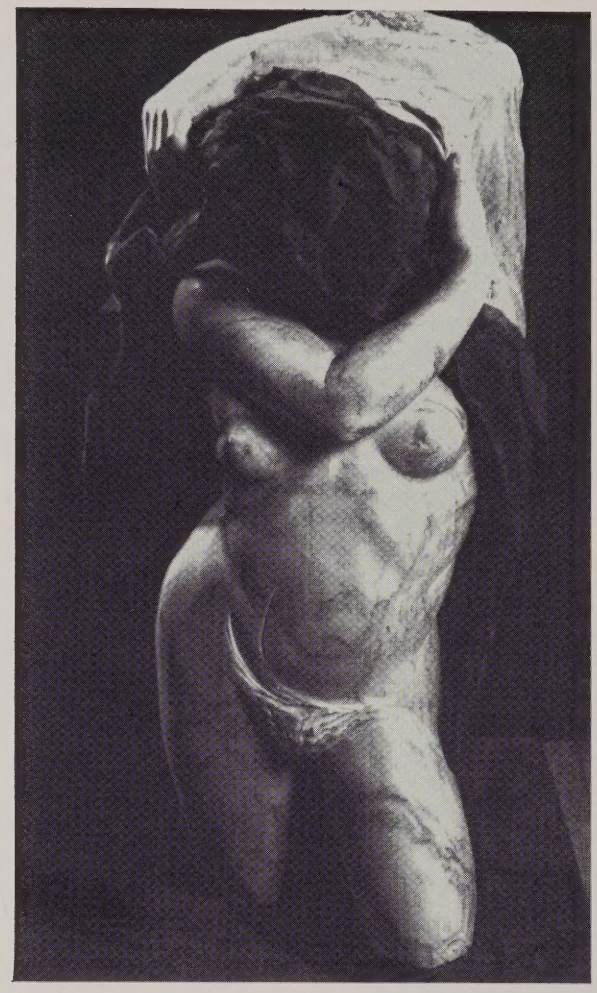

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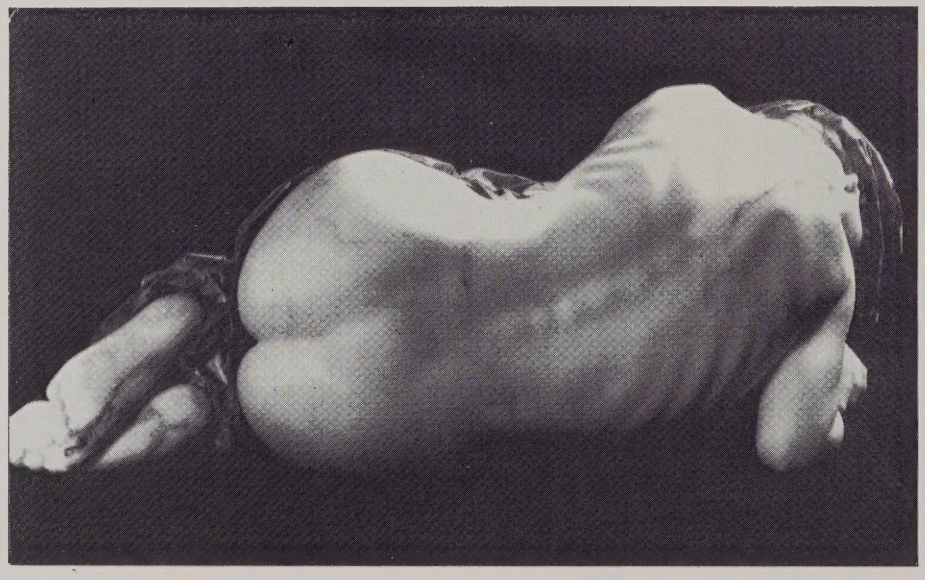

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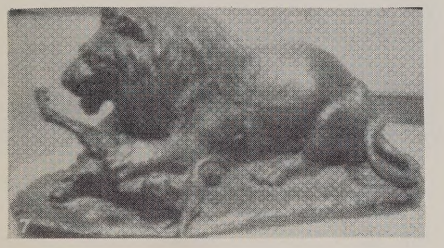

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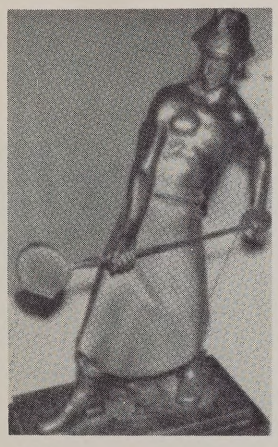

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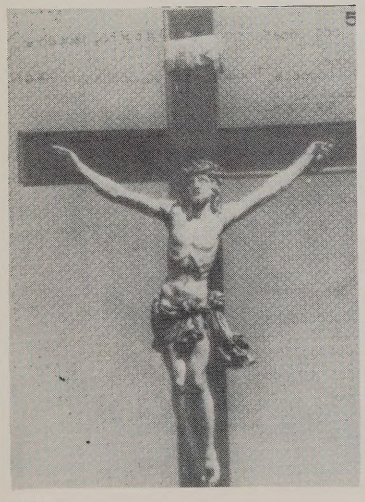

852

849 Unknown. *Bacchus*. Bronze. 65.0 x 25.0 cm. *N92.382.6. Rolle, Switzerland. Apr. 7,'92.

850 Unknown. *Lion Killing a Buffalo*. Bronze. 40.0 x 19.0 x 20.0 cm. Dark green patina. *N92.382.7. Rolle, Switzerland. Apr. 7,'92.

*European, 20th Century*

851 Unknown. *Metal Worker*. Bronze. 37.0 x 22.0 x 11.5 cm. With a black patina. *N92.382.8. Rolle, Switzerland. Apr. 7,'92.

*European, Century Unknown*

852 Crucifix. Ivory and marble. 80.0 x 50.0 cm. *N92.387.5. Palermo, Italy. May 7,'91.

*French, 16th Century*

853 Unknown. *St. Barbara*. Polychromed wood. Ht. 90.5 cm. *N92.370.1. Argoules, France. Apr. 3,'91.

854 Unknown. *St. Catherine*. Polychromed wood. Ht. 90.5 cm. *N92.370.2. Argoules, France. Apr. 3,'91.

*French, 18th Century*

855 BOSIO, Baron François-Joseph (1768-1845). *Louis XIV*, 1850. Bronze. Ht. 45.0 cm. Signed: Baron Bosio. A reduction of the original equestrian statue, commissioned in 1819, cast in 1822 and erected in the Place des Victoires in Paris. *N92.375.2. Helmsley, England. Sep. 30,'92.

856 CLODION, Claude Michel, after (1738-1814). *Bacchant and Maenad*, 1850. Bronze and marble. Ht. 50.2 cm. *N92.375.1. Helmsley, England. Sep. 30,'92.

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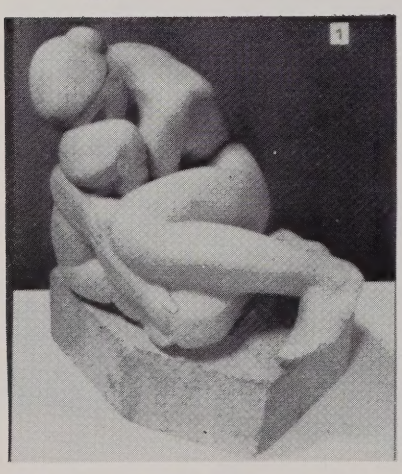


859

*French, 19th Century*

857 CARRIER-BELLEUSE, Albert (1824-87). *Entre Deux Amours (Between Two Cupids)*, 1878. Silver gilt bronze. Ht. 71.1 cm. Dated 1878. Seated figure of a woman holding a small child in her lap, her right arm held around the child's body; another figure of a child (possibly Cupid or Eros?) standing behind her right shoulder and whispering in her ear as she turns her head to listen. *N92.366.1. Los Angeles, CA. Sep. 4,'92.

858 LAMBEAUX, Jef (1852-1908). *Etreinte amoureuse (Loving embrace)*. Bronze. Ht. 76.0 cm. *N92.394.1. Ixelles, Belgium. Nov. 26,'91.

*French, 20th Century*

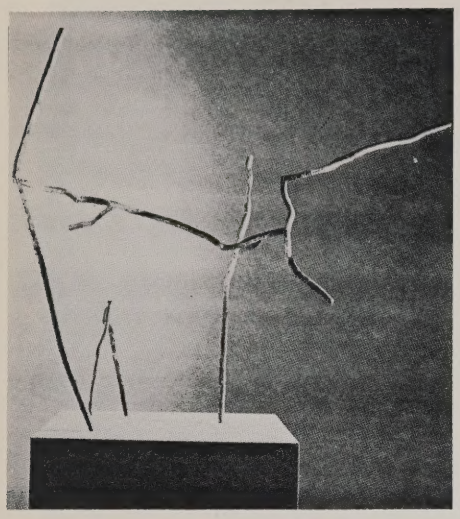
859 GAUDIER-BRZESKA, Henri (1891-1915). *Maternity*, 1913. Marble. 49.0 x 30.0 cm. *N92.383.1. Paris, France. Jan. 22,'92.

*Italian, 19th Century*

860 Unknown. *Boy with Chicken.* Bronze. Ht. 88.9 cm. The chicken's left leg repaired at joint with thigh. *N92.365.2. New York, NY. Jan. 1,'82.

861 Unknown. *Girl with Cat and Bird.* Bronze. Ht. 88.9 cm. *N92.365.1. New York, NY. Jan. 1,'82.

861 860



862

*Korean, 20th Century*

862 PAI, John (b. 1937). *The Great Underestimator*, 1987. Welded steel. 119.4 x 121.9 x 55.9 cm. Abstract of twig-like forms made of steel, with a vertical "twig" on the left joined approximately in the center to a similar horizontal element which divides into two "arms" at right angles, a single vertical element behind on the right. With an inverted "v" on the left behind and separate from the connected elements. On a rectangular base. *N92.379.1. Brooklyn, NY. Jan. 28,'92.

*Portuguese, 16th Century*

863 Unknown. *Senhora do monte (Our Lady of the Mountain).* Polychromed stone. Ht. 70.0 cm. Might be as small as 61 cm. *N92.376.1. Leiria, Portugal. Sep. 23,'91.

863

*Portuguese, 17th Century*

864 Unknown. *Nossa Senhora dos Prazeres (Our Lady of Prazeres).* Polychromed wood. Ht. 80.0 cm. *N92.402.1. Janeiro de Baixo Pampilhose da Serra, Portugal. Apr. 30,'91.

*Russian, 20th Century*

865 ANDRUSOV, Vadime (b. 1895). *Horseman*, 1932. Terracotta. 49.0 x 40.0 cm. Recorded in inventory under no. JP 82 S. *N92.383.2. Paris, France. Jan. 22,'92.

*Spanish, 20th Century*

866 DALI, Salvador (1904-89). *Debris d'une automobile donnant naissance à un cheval mordant un téléphone (Debris of a car giving birth to a horse biting a telephone.)* Pâte de verre. 38.0 x 39.0 cm. Signed: Daum, France. Posthumous cast: no. 187. On a rectangular metal stand which measures 44.5 x 13.5 cm. Weight: approx. 10 kg. (22.0 lbs.) *N92.380.1. Geneva, Switzerland. Dec. 12,'91.

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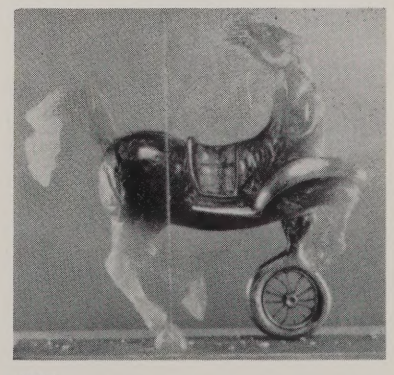


866

# Decorative Arts

**Clocks, Timepieces, Watches**

*French, 18th Century*

867 Louis XVI Enamel and Ormolu *Clock.* Enamel and gems. Ht. 48.2 cm. Plaque inscribed 'CL' below a crown. Movement by Gordon of Paris. *L92.770.4. Houghton, Norfolk, England. Sep. 30,'92.

868 Louis XVI Ormolu Mantel *Clock.* Enamel. Ht. 47.5 cm. *L92.770.3. Houghton, Norfolk, England. Sep. 30,'92.

869 BOULLE, Louis-Etienne (1728-99). *Clock.* Gold and other materials. Ht. 90.0 cm. Signed: Boulle. Regence. *N92.382.2. Rolle, Switzerland. Apr. 7,'92.

870 FALCONNET. *Louis XV Clock.* Drum-shaped clock is set at the base of the pillar to the left surmounted by a vase and foliage. To the right is a naked draped female figure with her right arm on the pillar. Paste decoration surrounding the face with ribbon and bow to the top. L92.770.6. Houghton, Norfolk, England. Sep. 30,'92.

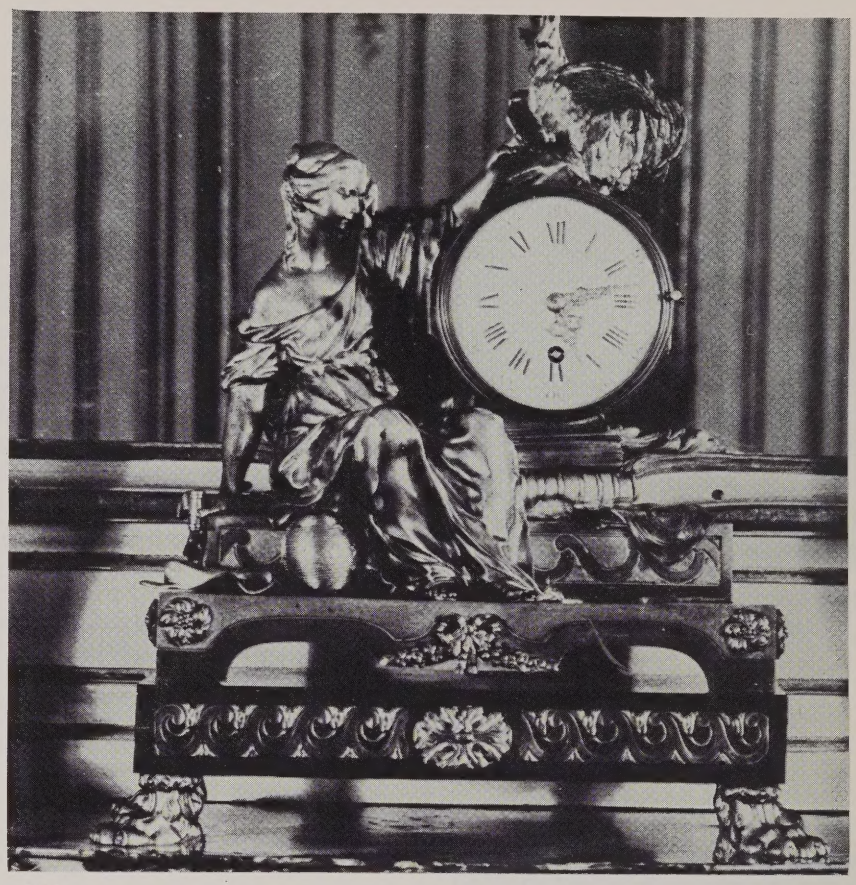
*Swiss, 16th Century*

871 Unknown. *Mantel clock.* Ormolu. 89.0 x 41.0 x 18.0 cm. Neuchatel style. *N92.382.1. Rolle, Switzerland. Apr. 7,'92.

**Candlesticks, Candelabra, Lamps**

*European, 19th Century*

872 Pair of candlesticks, 1900. Silver. Ht. 27.9 cm. One with a replaced nozzle. Art Nouveau style. Each having a candlecup decorated with a foliate design, the shaped stem with a decorated knop, below the candlecup, the shaped base with a swirl design. *N92.378.1. Clinton Corners, NY. May. 17,'92.



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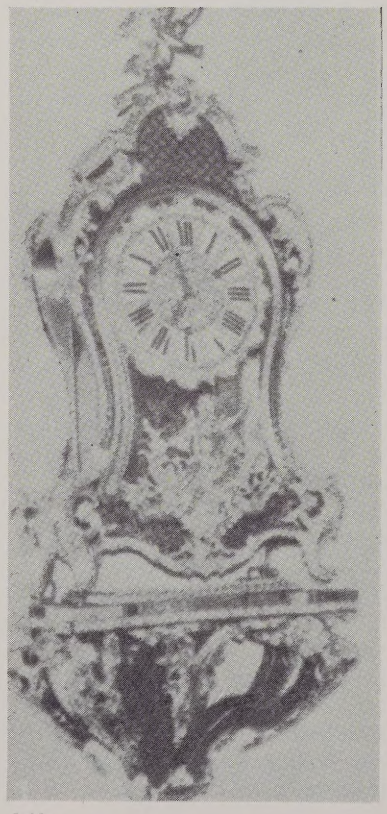

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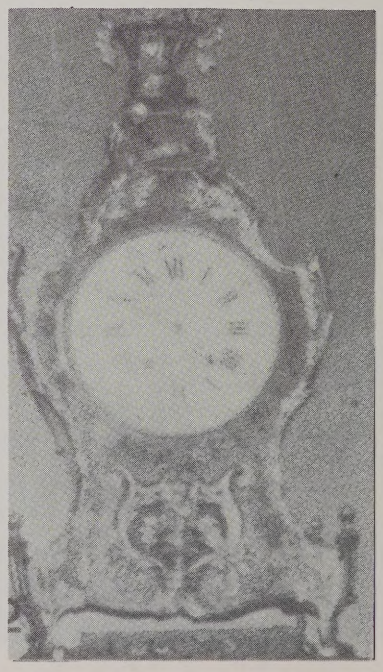

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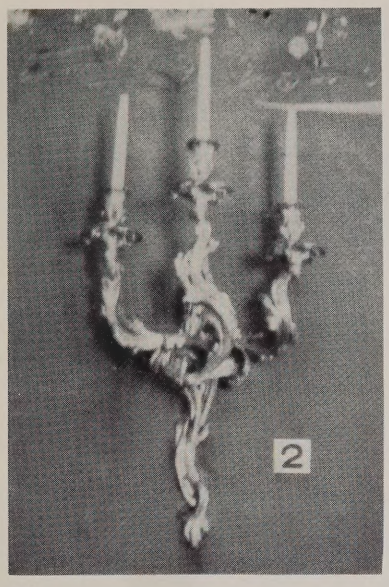


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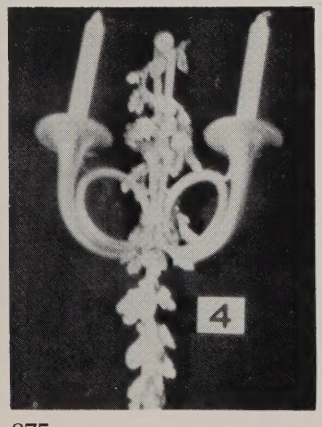


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*French, 19th Century*

873 Pair of wall sconces. Gilded bronze. 73.0 x 50.0 cm. Inscribed on the back: "H.O.-20" surmounted by a crown. Also inscribed on central branch "H.O.-94" surmounted by a crown and "H.O.-101" surmounted by a crown on the right branch. *N92.364.2. Chantilly, France. Aug. 21,'91.

874 Pair of wall sconces. Gilded bronze. 68.0 x 53.5 cm. Inscribed on the left branch: "H.O.-95". *N92.364.3. Chantilly, France. Aug. 21,'91.

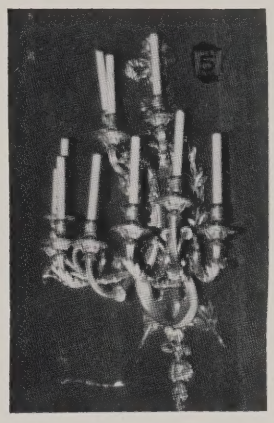
875 Pair of wall sconces. Gilded bronze. 67.0 x 31.0 cm. Inscribed on the back: "H.O.-15-97", H.O.-15-98", and "Sylvie", each inscription surmounted by a crown. *N92.364.4. Chantilly, France. Aug. 21,'91.

876 Pair of wall sconces. Gilded bronze. Ht. 100.0 cm. Weight: 40 kg. *N92.364.5. Chantilly, France. Aug. 21,'91.

877 Pair of wall sconces. Gilded bronze. 53.5 x 37.7 cm. Inscribed on the back: "H.O.-17-103" and "H.O.-17-104", each surmounted by a crown. Each with three branches; the body surmounted by an urn with laurel leaves from which a flame emerges. N92.364.7. Chantilly, France. Aug. 21,'91.

878 Wall sconce. Gilded bronze. 66.0 x 43.6 cm. Inscribed on the back: "H.O-22" surmounted by a crown. *N92.364.1. Chantilly, France. Aug. 21,'91.

879 Wall sconce. Gilded bronze. Ht. 100.0 cm. Weight: 45 kg. *N92.364.6. Chantilly, France. Aug. 21,'91.

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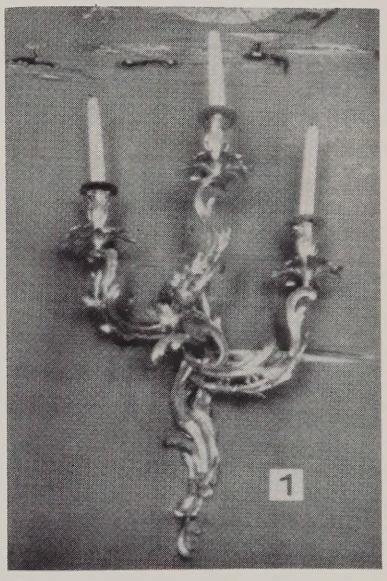


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**Ceramics, Pottery, Porcelain**

*French, 18th Century*

880 Vase. Porcelain and gilt. Ht. 90.0 cm. *N92.393.1. Waterloo, Belgium. Dec. 2,'91.

881 SEVRES. Pair of Louis XVI Ormolu and Apple-green Pot-pourri Urns. Porcelain. Ht. 45.7 cm. *L92.770.7. Houghton, Norfolk, England. Sep. 30,'92.

**Folk Art**

*Canadian, 19th Century*

882 Elephant tusk. Elephant ivory. W. 33.0 cm. Inscribed with a poem: "Kindly take this gift of mine/ The gift and giver I hope is thine/And though the value is but small/A loving heart is worth it all." Also inscribed: "Sea of Japan/Chanichkta Sea/Coast of Peru/ Punta Arenas/Maui/Bay of Bengal/Madagascar/Cape of Good Hope". With a silver band and decorated with a seascape with three fully-rigged sailing ships, a whale (?), and an engraved band of diamonds. *N92.420.1. Toronto, Canada. Jul. 11,'92.

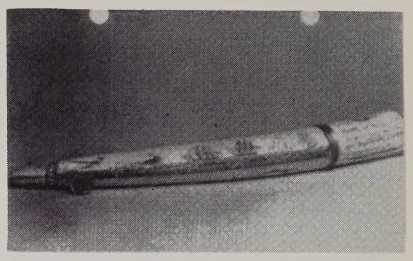
**Furniture, Accessories**

*French, 19th Century*

883 GALLÉ, Emile (1846-1904). Set of four nesting tables. Signed: Gallé. Each with a rectangular top with an inlaid design of irises. *N92.382.3. Rolle, Switzerland. Apr. 7,'92.

*Swiss, 19th Century*

884 Chest of drawers. Rosewood, ormolu and green marble. 80.0 x 100.0 x 60.0 cm. Baroque style. Copy of an 18th-century chest by Matthaus Funk. *N92.381.1. Bern, Switzerland. Feb. 22,'92.



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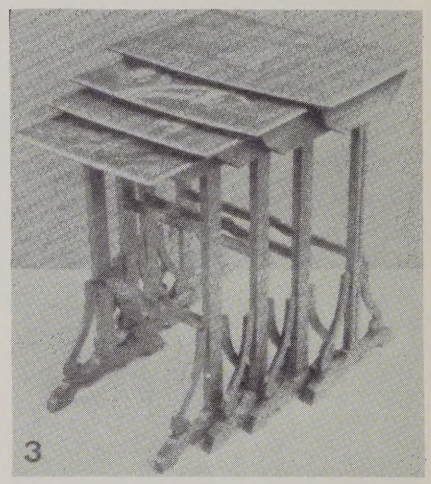

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**Jewelry**

*French, 6th-8th Century*

885 *Fibula*. Merovingian, 500 -751 A.D. Tinplated bronze. 5.1 x 2.2 cm. With an iron pin. Symmetrical design with two petal-like ends joined by an arched horizontal piece. Each end decorated with a cross design and circles with an incised double border with hatching, the center with a similar cross design flanked on either side by three circles. *N92.398.2. Perigueux, France. Dec. 4,'91.

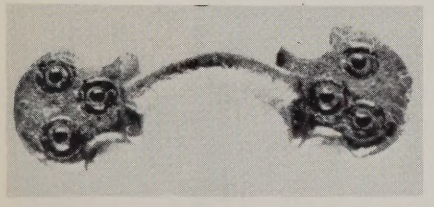
886 *Fibula*. Merovingian, 500-751 A.D. Bronze. 4.1 x 1.5 cm. Symmetrical with petal-like ends decorated with three raised beads within circles, joined by an arched plain thin horizontal piece. *N92.398.3. Perigueux, France. Dec. 4,'91.

887 *Fibula*. Merovingian, 500-751 A.D . Bronze. 4.1 x 1.4 cm. Symmetrical with flattened ends joined by a thin cross piece, undecorated. *N92.398.4. Perigueux, France. Dec. 4,'91.

**Miniatures**

*French, 15th Century*

888 TRUBERT, Georges. *Mary Magdalene*, 1495. On vellum. 7.3 x 5.1 cm. *N92.415.1. New York, NY. Apr. 7,'92.



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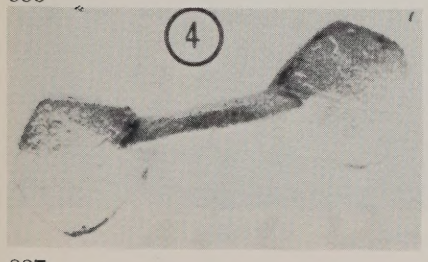


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**Objects of Art**

*French, 18th Century*

889 DUCROLLAIS, Jean. *Snuff Box*, 1755. Gold, tortoise shell, and lacquer. W. 7.8 cm. Bears maker's hallmark and date mark. Louis XV gold mounted lacquer and pique double snuff box; the rectangular box hinged at top and bottom and set with six cinnabar red lacquer panels, each panel set with a tortoise shell reserve pique in vari-colored gold, the mount chased with stylized foliage and shells. *N92.412.1. New York, NY. Jul. 14,'92.

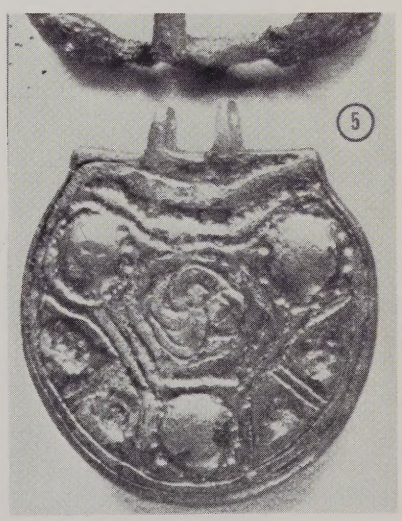
*French, 6th Century-8th Century*

890 *Belt buckle.* Merovingian, 500-751 A.D. Bronze. 8.4 x 3.9 cm. Oval with a tongue chased and decorated with flowing geometric designs. *N92.398.1. Perigueux, France. Dec. 4,'91.

891 *Belt buckle.* Merovingian, 500-751 A.D . Bronze. 5.6 x 5.9 cm. Round with flattened top, decorated with a design of three convex raised beads arranged in a triangle, the spaces between with an engraved linear design centering an interlaced motif, the edge with an incised double border. *N92.398.5. Perigueux, France. Dec. 4,'91.

892 *Belt buckle.* Merovingian, 500-751 A.D. Iron. 3.3 x 6.3 cm. Oval with a tongue. *N92.398.6. Perigueux, France. Dec. 4,'91.

890



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**Silver**

*American, 19th Century*

893 BALL, TOMPKINS & BLACK. *Tea and coffee service*, 1830. Silver. May bear maker's mark. Inscribed on both pots with the monogram "RRF" on one side and the date "January 14, 1830" on the reverse. Coffee pot with small dents on body. Comprising a coffee pot, a tea pot, a milk pitcher, a sugar bowl and a waste bowl. Height of Coffee pot: 30.5 cm.; height of tea pot: 27.9 cm.; height of milk pitcher: 22.9 cm.; height of sugar bowl: 22.9 cm.; height of waste bowl: 12.7 cm. Neo-classical design with pineapple finials, peacock spouts, high scrolled handles, the vase form bodies decorated with a leaf design and with applied bands. *N92.406.1. Winnetka, IL. Sep. 7,'92.

**Tapestries, Textiles**

*European, 16th Century*

894 *Hunting Party*. 91.5 x 122.0 cm. *N92.374.1. Carlton-in-Coverdale, England. Dec. 14,'91.

894

# Antiquities

*(front)* 895

*(side)* 895

**Sculpture**

*Egyptian, 14th Century, BC*

895 Portrait Head, Probably of a King, 1300 B.C. Rose granite. Ht. 14.0 cm. *N92.405.2. In transit between Cleveland, OH and New York, NY. Oct. 1,'92.

*Egyptian, 1st Century, BC*

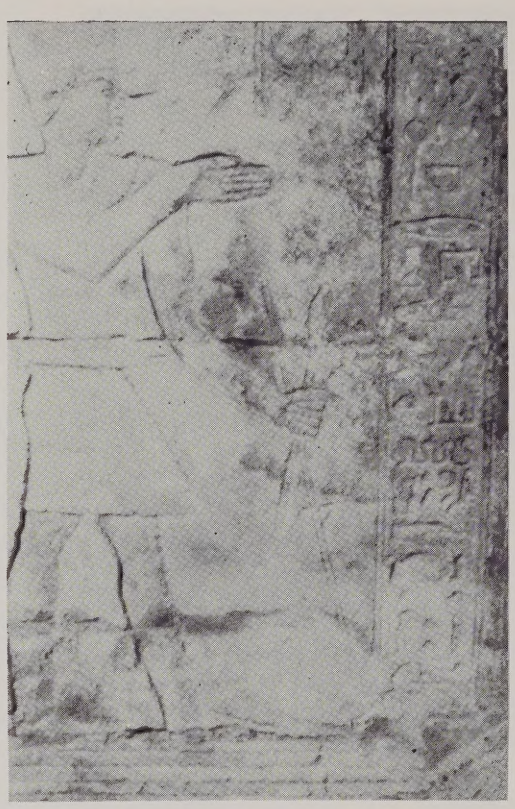
896 A Queen and the Goddess Neith, 30 B.C. -395 A.D. Sandstone relief. 69.0 x 55.0 cm. Roman period. Damage to the queen's crown, two of the plaques between the figures and to the staff held by the goddess. *N92.372.1. el-Dakhla, Egypt. Jan. 8,'91.

896

897 Unknown. Relief of a King. Sandstone. 50.0 x 55.0 cm. Roman period. Rectangular sunk relief depicting a standing figure of a king wearing the crown of Lower Egypt, a pectoral collar, and a skirt; his right arm bent across his chest with the hand extended; he holds a stick or staff and a sceptre in his left hand. A vertical panel of hieroglyphics appears on the right. *N92.372.2. el-Dakhla, Egypt. Jan. 8,'91.

*Egyptian, 20th Century, BC*

898 Unknown. *Sarenput I*, circa 1991 B.C. Limestone relief. 60.0 x 80.0 cm. Dated to the reign of Amenemhet II in the Middle Kingdom. Representing the upper portion of a relief depicting Sarenput I, owner of tomb number 36 at Qubbet el-Hawa. *N92.363.1. Aswan, Egypt. Jan. 22,'91.



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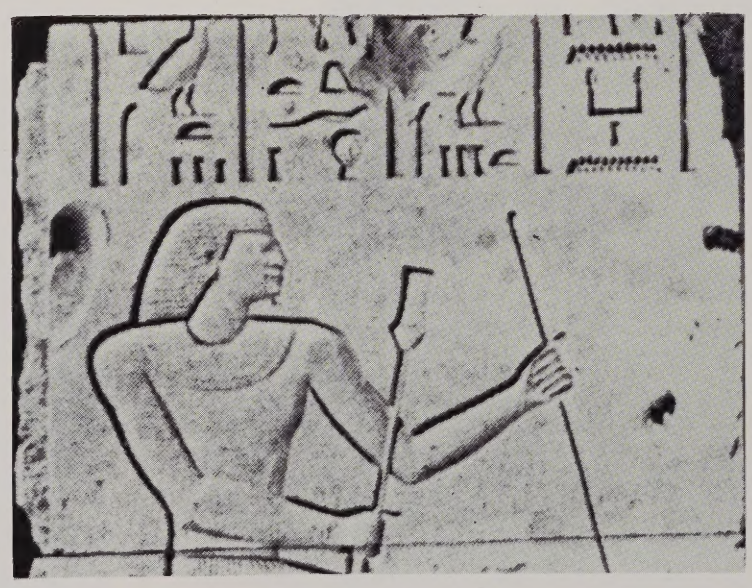


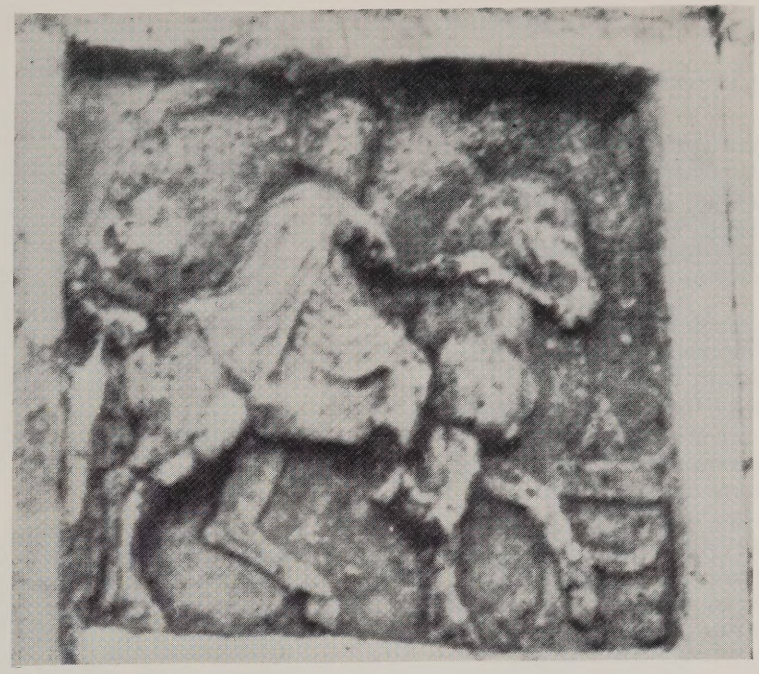
898

*Egyptian, 4th Century, BC*

899 *Head of a Priest*, circa 360 B.C. Black diorite. Ht. 19.0 cm. Dynasty XXX or Ptolemaic Period. Portrait head of a bald man: the skull very simplified, with thin plastic eyebrows, wide open eyes, full mouth with upturned corners. *N92.405.1. In transit between Cleveland, OH and New York, NY. Oct. 1,'92.

*Greek, Century Unknown*

900 Unknown. *Man on horseback.* Marble. 48.0 x 48.0 x 8.0 cm. Inscribed: "MESIOS HRODO TOY XAIRE". With a visible crack in the upper left corner. Relief from the facade of the ruins of an old school. *N92.403.1. Ano Prinos, Greece. Feb. 1,'91.



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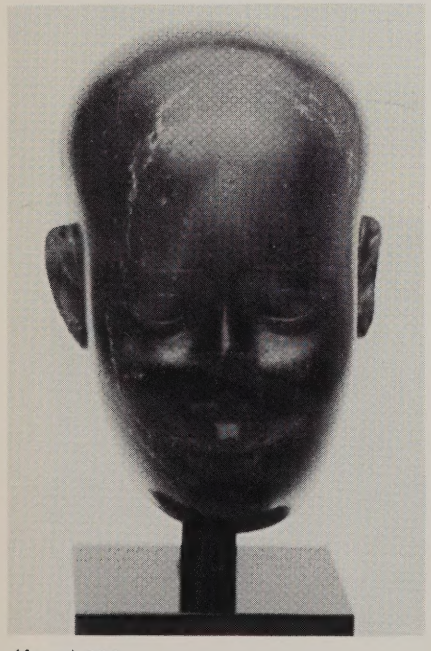


*(front)* 899

*(side)* 899

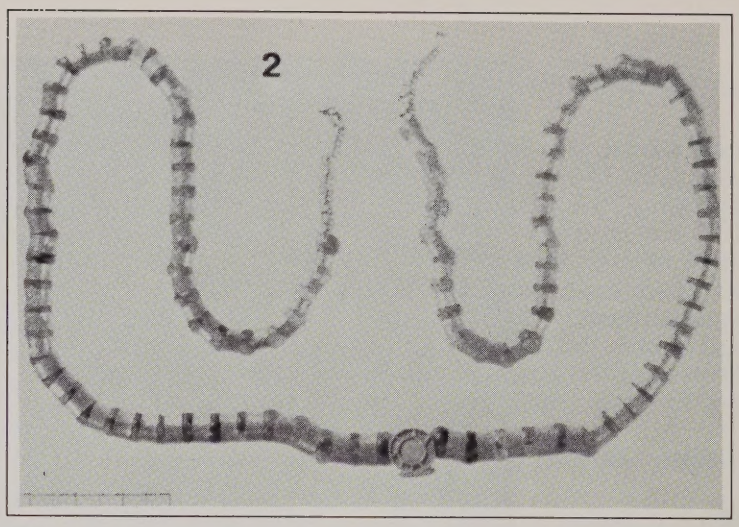
**Jewelry**

*Nubian, 1st Century, BC*

901 *Statuette of a woman.* Gold. Fragment of a statuette, missing head, left leg, and lower portion of right leg. *N92.396.1. Khartoum, Sudan. Jan. 26,'92.

902 Three necklaces. Gold. The first comprising cylindrical beads separated by flat plaques, centering a round ornament with a sun- or star-like design; the second comprised of beads carved in the form of animal heads alternating with round beads and filigreed cylindrical beads; the third, comprised of beads in a double cone form with two figures, one of a man and the other unidentifiable, hanging in the center. *N92.396.2. Khartoum, Sudan. Jan. 26,'92.

901

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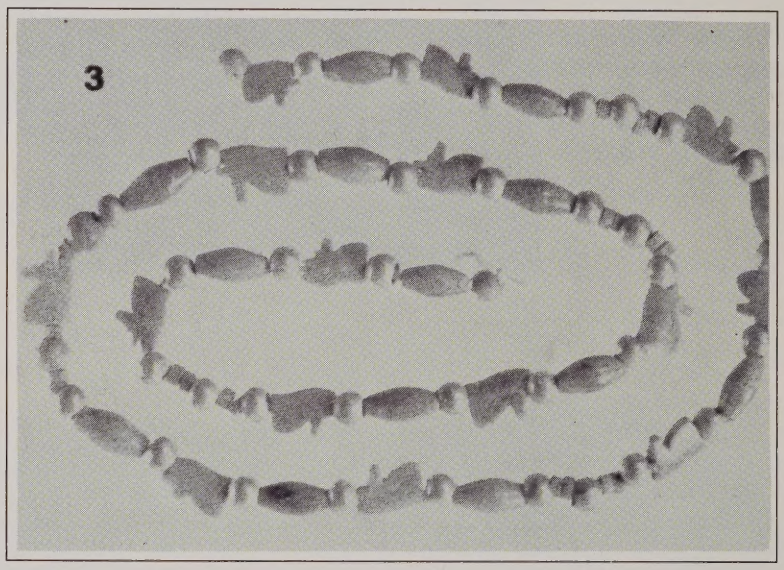


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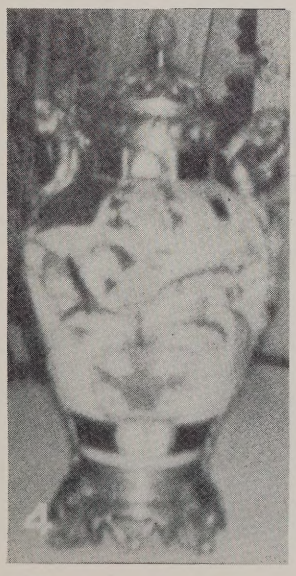
# Asian Art

**Metals**

*Egyptian, 15th Century, BC*

903 *Caryatid Mirror*, 1479. Bronze. Ht. 32.4 cm. *N92.405.3. In transit between Cleveland, OH and New York, NY. Oct. 1,'92.

903



905

**Sculpture**

*Cambodian, 13th Century*

904 *Head of Boddhisattva Avalokitesvara*. Stone. In the Bayon Style. Taken from a full sculpture of the boddhisattva. With hair in a bun on top of his head, elongated ears. *N92.408.1. Banteay Mean Rith, Cambodia. Feb. 14,'92.

**Ceramics**

*Japanese, 19th Century*

905 Pair of vases. Porcelain. Diam. 33.0 Ht. 55.0 cm. *N92.382.4. Rolle, Switzerland. Apr. 7,'92.

904

# Ethnographic Objects

**Objects of Art**

*Canadian, 20th Century*

906 ETOOANGAT, Aksayook-Itoanga (b.1901). *Cribbage board.* Ivory. 29.0 x 8.0 cm. Signed in syllabics. Carved from a polished walrus tusk; each end bears a detachable sculpture, one of seal's head the other of a miniature polar bear. The sides and the point are carved with spirals. N92.418.3. Montreal, Canada. Jul. 8,'92.

**Sculpture**

*African, 20th Century*

907 Unknown. *Dream.* Polychromed wood. 35.0 x 25.0 x 20.0 cm. *N92.391.3. Namur, Belgium. Oct. 23, 91.

908 Unknown. *Lulua. Tobacco mortar.* Wood. 12.0 x 3.0 cm. *N92.391.2. Namur, Belgium. Oct. 23,'91.

909 Unknown. *Lulua. Tobacco mortar.* Wood. 10.0 x 5.0 cm. *N92.391.1. Namur, Belgium. Oct. 23,'91.

*Canadian, 20th Century*

910 ETOOANGAT, Aksayook-Itoanga (b. 1901). Group of four sculptures. Ivory. Including: Polar Bear, 13 x 15 cm.; Narwhal, 16 cm.; Walrus 6 x 3 cm.; and Seal, 6 x 3 cm. N92.418.4. Montreal, Canada. Jul. 8,'92.

911 ETOOANGAT, Aksayook-Itoanga (b. 1901). *Hunting Scene.* Ivory and stone. 51.0 x 20.0 cm. Comprised of seven detachable pieces: an Inuit hunter standing on a walrus penis throwing a harpoon, surrounded by two seals, a walrus with ivory tusks, the head of a polar bear and of a walrus. N92.418.2. Montreal, Canada. Jul. 8,'92.

912 ETOOANGAT, Aksayook-Itoanga (b. 1901). *Kayak with Inuit.* Ivory. 23.0 x 25.0 cm. Signed in syllabics. Comprised of seven detachable pieces of which five were stolen: an Inuit fisherman, two harpoons, a seal and a rolled up rope with a basket. N92.418.1. Montreal, Canada. Jul. 8,'92.

907

908

909

909

# Index


African
  Sculpture 907-09
Allori (called Bronzino), A. 804
American
  Paintings, Pastels, Mixed Media Works, Watercolors 768-69
  Silver 893
Andrusov, V. 865
Antonello da Messina, 803
Archambault, P. 846-47

Ball, Tompkins & Black, 893
Barron, H. 772
Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 770
Bonnard, P. 783-84
Bosio, B. F. 855
Boudin, E. 785
Boulle, L. 869
Breveglieri, C. 820-22

Cambodian
  Sculpture 904
Campigli, M. 823
Canadian
  Folk Art 882
  Objects of Art 906
  Sculpture 846-47, 910-12
Carella, D. 813
Carrier-Belleuse, A. 857
Cézanne, P. 786, 845
Chirico, G. d. 824
Clodion, C. M. attrib.to 856
Coninxloo, G. v. 779
Coulter, W. A. 768-69
Cuzco School, 835-39

Dali, S. 866
Daste, J. 848
Dirk, B. v. d. 771
Doldati, A. 777
Ducrollais, J. 889
Dufy, R. 798-99
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 771

Egyptian
  Metals 903
  Sculpture 895-99
Ehrenstrahl, D. K. V. 800
English
  Paintings, Pastels, Mixed Media Works, Watercolors 772-75
Etooangat, A. 906, 910-12

European
  Candlesticks, Candelabra, Lamps 872
  Paintings, Pastels, Mixed Media Works, Watercolors 776-77
  Sculpture 848-852
  Tapestries, Textiles 894

Falconnet, 870
Fiori, M. d. 805
Flemish
  Paintings, Pastels, Mixed Media Works, Watercolors 778-80
Francken II F. 780 (the younger),
French
  Candlesticks, Candelabra, Lamps 873-79
  Ceramics, Pottery, Porcelain 880-81
  Clocks, Timepieces, Watches 867-70
  Furniture, Accessories 883
  Jewelry 885-87
  Miniatures 888
  Objects of Art 889-92
  Paintings, Pastels, Mixed Media Works, Watercolors 781-99
  Prints, Drawings 845
  Sculpture 853-59
Fumagalli, 825

Gallé, E. 883
Gaudier-Brzeska, H. 859
German
  Paintings, Pastels, Mixed Media Works, Watercolors 800-01
Gertler, M. 773-75
Gill, A. S. 834
Greek
  Sculpture 900
Guttuso, R. 826

Inganni, A. 816
Inuit 906, 910-12
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 802-33
  Sculpture 860-61

Japanese
  Ceramics 905

Kauffman, A. 844
Korean
  Sculpture 862

Lambeaux, J. 858

Liberi, P. 806-07
Luce, M. 787

Maccari, M. 827
Marquet, A. 788
Matisse, H. 789
Mimault, F. 781
Monet, C. 790
Morisot, B. 791

Nittis, G. D. 817
Nubian
  Jewelry 901-02

Oudry, J.-B. 782

Pai, J. 862
Pakistani
  Paintings, Pastels, Mixed Media Works, Watercolors 834
Peruvian
  Paintings, Pastels, Mixed Media Works, Watercolors 835-39
Picasso, P. 843
Pissarro, C. 792
Portuguese
  Sculpture 863-64

Renoir, P. 793-94
Ricciolini, N. 818
Rosai, O. 828-29
Russian
  Sculpture 865

Saetti, B. 830-31
Scacciati, A. 808
Sèvres, 881
Sironi, M. 832
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 840-43
  Sculpture 866
Swiss
  Clocks, Timepieces, Watches 871
  Furniture, Accessories 884
  Paintings, Pastels, Mixed Media Works, Watercolors 844

Trubert, G. 888

Vuillard, E. 797

Weyden, R. v. d. 778

Zoffany, J. 801
Zoia, M. 833

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